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'ADDISON'S TYE-WIG PREACHMENT'

In Browning's "Parleyings with Certain People," the poem *With Bernard de Mandeville* (ll. 69-70) has these lines,

As when folk heard thee in old days pooh-pooh
Addison's tye-wig preachment, . . .

The correct interpretation of 'Addison's tye-wig preachment' seems to have escaped notice. The phrase refers to an anecdote about Mandeville found in Johnson's *Lives of the English Poets*, ed. Napier, II, 128; in Hawkins' *Life of Johnson* (1787), p. 235, note; and in Newman's *The Lounger's commonplace Book* (1805), II, 308. Hawkins puts it that Lord Macclesfield "once got Mr. Addison to meet him [Mandeville], of whom being asked his opinion by his lordship, Mandeville answered, he thought him a parson in a tye-wig" [a layman's wig].

F. B. KAYE.

Northwestern University.

STANZAIC DIVISION IN YORK PLAY XXXIX

The York play in which Jesus appears to Mary Magdalene (xxxix) seems at one point in its stanzaic division to be metrically unsound. Of the play Miss Smith says, "Stanzas 6 and 7 have twelve lines each, the rest have eight lines, of varying length though regular as to rime" (*York Mystery Plays*, p. 422, note). The meter is discussed by Davidson also in an effort to discover whether or not the play is to be included in the parent cycle which he distinguishes. Though rejecting the play, Davidson says, "The verse movement and alliteration agree well with those of VIII and IX" (*English Mystery Plays*, p. 139). Y. ix differs from the regular septenar stanza of Davidson's parent cycle by the absence of the cauda. xxxix is likewise equivalent to the pedes of the septenar, although not to the early, regular form of the stanza. Variations occur in the two twelve-line stanzas noted by Miss Smith, one of which I wish to consider.

Of these stanzas, 7 is substantially the septenar with pedes and cauda rimed abababababcd. Stanza 6, however, has a peculiar rime-scheme which I do not recall elsewhere in the York plays and which cannot, I think, represent the intention of the poet; the stanza rimes ababcdcdcdcd. It will be observed that after the first four lines we have the regular pedes of the septenar, and that the first four verses exhibit a rime-scheme suitable for the cauda of a stanza; this is precisely what I take them to be—the cauda of stanza 5, which constitutes the normal pedes. According to this

arrangement stanzas 5 and 7 would be twelve-line septenar stanzas with conventionally rimed pedes and cauda; the other stanzas would be composed of the double quatrain alone. The present division was obviously made to coincide with the speech of Mary, but correspondence of new speech and stanza is not maintained through the play (Cf. stanzas 2, 3, 10, 13, and 15) and is certainly not a valid reason for diverting the rime-scheme from its probable original form.

FRANCES H. MILLER.

Jefferson City, Missouri.

BRIEF MENTION

Early Theories of Translation. By FLORA ROSS AMOS (New York, Columbia University Press, 1920). There should be a subtitle to show that the author has dealt with her subject in the domain of English literature, and that 'Early' signifies from King Alfred to Pope. In both artistic and practical aspects, theories of translation are involved in principles that protect them against finality of definition and consequent dismissal from the list of those subjects which retain a hold on the mind from generation to generation. The connotations of the word translation will always vary within the wide area extending from the halting rendering of a foreign text in the class-room, or the deciphering of a foreign letter or contract in the counting-room, to the reproduction of the substance and artistic qualities of a fragment from Sappho, of a Greek chorus, of a Pindaric ode, or of a lyric of Heine's. In whatever sphere of expression, a translation is judged according to avowed purpose. Subtle problems are encountered by the artistic translator. He must probe the possibilities of transference and equivalence of idiom and even of national consciousness; and the indefinable union of form and content will make demands upon his finest perceptions. He must understand, for example, the lesson inculcated by Coleridge's 'sensible' tho 'very severe' master, that poetry has "a logic of its own, as severe as that of science, and more difficult, because more subtle, more complex, and dependent on more and more fugitive causes"; and that in great poetry, "there is a reason assignable not only for every word, but for the position of every word" (*Biog. Lit.* chap. 1). Obviously, to translate poetry in the supreme manner requires the double equipment of a true discernment of the qualities of the original and a vital, creative command of the artistic resources of the translator's own language.

The connotations of the word 'translation,' however wide in range, are generally accepted in a way that occasions neither practical nor artistic confusion in thought. Specific purpose and criti-